

11/29/69

Dear Dick (cc Gary, Howard),

Re your 11/25 to Howard: His is, I believe, a much better print of Altgens than mine. However, I must try and remember when I am near the copy for WWII to extract it for comparison. The lab that did my work said my print was enlarged out of focus.

My recollection is that I also saw a man in the left side of the window in looking at Howard's, that he seemed unconcerned, and I then felt his importance was as a witness. Seems to me he was rather clearly wearing a turtleneck and light shirt. Or is he on the left of the right side? I must get my print for there is always the chance I missed it and it is there, with the possibility the out-of-focus print may exaggerate some details and make them more lucid in Howard's print. I also have a contact negative from this print and negative enlargements of parts used in the book, at varying exposures, etc. If they can serve any value, let me know.

Without taking the time to check back, I think it not quite accurate to quote me as having said this man was in some sort of "agitated condition". Working entirely from what was available when I wrote WW in early 1965 and late 1964, it is my recollection I said he appeared to be in some kind of distress, which is not the same thing. I later decided, when I saw him more clearly, that he may have lost his footing and from this I assumed he was so shocked at what he saw this happened. I cannot say I now insist on this, but it remains the best guess I can make, having done no new work on it since 1966. Again, importance is as a witness. He had perspectives no other person in the world had, but we do not know what, if anything, he saw or deduced.

It is my recollection I asked Sprague to pursue this further on his first trip to Dallas and that he did, telling me by phone what pictures he then saw in which this man is visible. He may be able to add to this. I would say he is in Hughes for sure, for example, probably dark Martin, etc. I think it might be worth following this as it is worth following other things that may now be rather academic.

Why not give the same kind of attention to other windows in that picture? I'd not expect an assassin with a cleque.

Sincerely,

25 Nov 1969

Howard Roffman  
Philadelphia

Dear Howard:

Thanks for your copy of Altgens 3. It is superb; far better than any I have seen before. I will get it on slides, with blow-ups of areas of special interest.

This letter concerns only matters related to the second floor Dal-Tex window in Altgens. I'll write about other things later.

Enclosed is your sketch showing conjectured location of persons in the right side of the window. On it I have added my version of what may be in the right side of the window, and my conjecture about the identity of the elongated object that extends from the right-window.

I cannot agree or disagree with your location of two persons in the right-window. The picture is not clear enough for me to understand.

I think, however, that I see a person (from the waist up) in the left-window. The "person" is wearing a dark-colored overgarment with a V-neck, and perhaps a white T-shirt underneath. I think he is clearer and more certain than the two faces that you see in the right-window.

The elongated object that extends downward out of the ~~left~~ right-window appears to me to be the left forearm of a dark-skinned person. I had thought that previously, but am more than ever convinced of it after seeing your copy. The "hand" seems over-large in the photo, but some of the image there may be shadow.

What's more, the man on the fire escape over the windows does not appear to be at all in any sort of agitated condition, as Weisberg indicated in VW. Your copy makes this clear, although it was not clear before. I had formerly visualized him holding his head between his hands, but his head is clearly depicted in your copy and it is clear that he is not bothered (at least that he does not appear to be bothered). On the same page showing window sketches is my sketch showing the man's position.

Considering all this, there now appears to be nothing that calls special attention to that window. It is not relevant that the window is open and that there are persons in it-- or if there is relevance, it cannot be detected in this picture.

Must stop now. I'll return your picture in a few days.

Still,

D. C.  
Bernabei

cc. Weisberg, Schoener

LEFT SIDE

RIGHT SIDE

(RB)



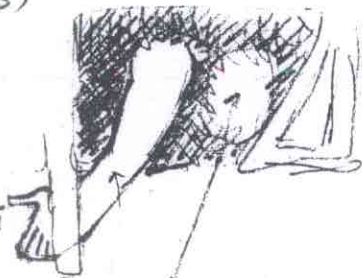
Enclosed in blue line: Roffman's sketch and comments. The other writing is mine.  
Bennett

person has?  
(dark overgarment over white T-shirt.  
"V" neck)

this is what to look for in the window. Try to look at picture in bright (but not hot) light preferably sunlight. Notice shadow of "object" on wall

(please return sketch)

(RB)



thumb resting on ledge; fingers extending down side?

left forearm of dark-skinned person

MAN ON FIRE ESCAPE.  
(negra?)

(RB)

